



Two notable events are on the bills this week. David Warfield comes to the Salt Lake theatre Thursday for three nights in his inimitable Hebrew character and play, "The Auctioneer."

At the Grand Eugene Cowles and his grand concert company appear Thursday evening.

Except for these attractions and the regular band concert at the Grand tonight, both houses will be dark.

It is a strange fate that requires a man to act funny under any and all circumstances. Last Friday the opening night of Primrose & Dockstader's minstrels, it was actually tragic to the few who knew the condition of things to see Lew Dockstader "work out" in his monologue.

Arriving here in the morning after a hard all-night trip from Grand Junction, having been unable to get a sleeper at any cost, the minstrel found a lot of private business awaiting him that demanded immediate attention. He missed his lunch and would not take the time to eat dinner, trying to satisfy himself with a sandwich grabbed from a counter early in the day. He waited until the last minute before hurrying to the theatre. At the time he arrived there, he was weak and exhausted and his head began to ache. It gave him more trouble as each minute went by, until finally he was in the throes of a genuine case of acute neuralgia.

A doctor was summoned. Messengers were dispatched for drugs and medicines. The head was bathed in all sorts of solutions. It got no better. The manager was frightened half out of his wits by his own suggestion that perhaps "Lew" wouldn't be able to go on. And it was getting mighty near the hour for his monologue turn. Out in front a house filled from surface to dome was looking forward eagerly to Dockstader's turn. The head got no better. The trouble seemed only to increase with each succeeding effort to allay it.

But the minstrel man, mingling with pain, was helped into his famous "miserable" and when the minute arrived he came on the stage. He had to tell jokes, sing comic songs, run around on the floor, stand on his head and all that sort of thing, but he did it, somehow, and only three people in front, including the manager, knew the man was going through. The crowd laughed with him and at him, while Dockstader was suffering one of the worst tortures known to man.

There was a striking illustration of the irony of fate in an actor's life at Victoria, B. C., a couple of months ago. The victim was none other than the veteran Louis James. With Mr. Warde he entered the opera house on this particular night to get into his hideous make-up for the play "The Tempest." The two stars had hardly entered their dressing rooms when a telegram messenger came in with two dispatches, one for each.

"Here's great news," cried Warde, jumping up with his dispatch in hand. "Lew, congratulate me, I'm a great father. There's a new baby back home."

"My God, Fred, read this. My mother is dead," was the reply. The grand old "govnor," though 60, was affected as a boy of 20. He had lost his best friend in the whole world and there he was, donning the garb of the most awful of Shakespeare's characters. The house had been sold out. The audience was in front. James was in tears. To dismiss the house would mean much and the public would not of course, listen to an understudy. The actor to do but play his part, and he did so; with what effect can hardly be imagined.

But whether the fact itself or the occurrence of the next morning was the most lamentable may be questioned. At breakfast Mr. James picked up the paper and read these agonizing lines from some blundering critic: "Mr. James ruined an otherwise first-class performance, as usual, by his insane desire to 'josh' the other players and turn Shakespeare's serious lines into ridiculous self-interpreted comedy."

That was the cruel stroke and it almost broke the "govnor's" heart. Yet they ask, "What is reputation?"

But let's speak of pleasanter things, and there enter things to speak of this morning. Lew Dockstader recovered from his neuralgic attack, with a good meal and some rest, and unfolded the prize story of a practical joker one night, and couldn't raise a single smile in his monologue, owing to the absence of the show.

"Well, you talk about funny things that have happened in minstrel shows," remarked Dockstader. I ran into the limit. It was in the town of Talbotton, Ga., in '92, I think. The curtain had just gone up and the introductory overture was in progress, when the judge and the lawyers in a celebrated murder trial filed into the opera house, walked calmly onto the stage and took seats next to the footlights. The show was interrupted by the judge and a scene

to have my reputation ruined by a lot of chorus girls." Mitchell smiled a sardonic smile. "It's still climbing, old chap," he said. "Thirteen thousand five hundred last week."

And Collier, with a sigh, gave it up as a bad job.

A return engagement of the Royles in "Friends," after an absence of several seasons, is announced under circumstances which appear most favorable, both to the Royles and their many friends in Salt Lake. The play seems to have lost nothing of its former interest and power to play upon the emotions and tickle the risibilities, and the engagement to be played at the Salt Lake theatre bids fair to be a most agreeable one. Mr. Royle, it is said, has applied his brilliant pen to the improvement of the piece, and one might say his judgment is blue pencil, since he has wisely, it is reported, struck out one or two incidents which some found objectionable.



In the past, as clogs to the action. The long vacation has lent new powers to the Royles, so it seems, and Mr. Royle's Jack Pudding has, Royles' Frange, our hero, is receiving better praise than ever before. The story of the play need scarcely be told. Sufficient to say that it is a play of wit and humor, a musician, who loving the same woman, sharing the same apartments, had one dress suit. A flash of interest, no calamities hanging over them, nor difficulties hedging them about will shake their loyalty one to the other. The tale is told in epigram and witty dialogue, with incidents unobtrusively humorous, and the plot affords a scene in the third act which has that quality of melodramatic force which arouses the highest enthusiasm. Manager Ben Stern has surrounded the Royles with a most excellent company and the performance, which will be given at the Salt Lake theatre a week from tomorrow, should prove most satisfactory in all particulars.

See here, I said, you've made a mistake, said Wagner. "We had booked a one-night stand in California to break a long railroad jump. Our business here was very good. We were naturally excited that when we forsook the big cities to bring our entertainment to the 'opry' house of the job-town, we would fill the little place to overflowing. When the curtain rolled up that delusion was quickly dissipated. After the first part I received my make-up and went out to the box office to count up."

"Well, how is it?" I remarked, just by way of being agreeable to the manager who acted as treasurer for the house.

"Fast rate," he said, "best of the season. Why, there's at least \$50 in the house."

"I didn't entice, which may have surprised him, but he finished making out the box office statement and passed it over to me for verification. In looking it over I discovered that he had made a mistake in addition, thereby crediting me with \$115 more than my share of the receipts called for."

"See here," I said, "you've made a mistake, said Wagner. This is a mistake of no less than two much. This \$115 goes to the house."

"Oh, that's all right," he said, "you just keep it. I ain't stuck on the fellow who runs this opry house, anyhow."

"It only goes to show what big-hearted people the theatrical men and women are," said a visiting manager, but the box office statement and the news item that told of the quick responses to the call for add for Georgia Cayvan, the once beautiful woman and brilliant actress, who is now in a sanitarium near New York City.

"I do not care to be quoted in the matter," continued the speaker, "but I have been in several professions, nowhere do you see such immediate response to a worthy appeal for help as you see in the theatrical business. I have never thought that Miss Cayvan was in need until this movement was taken up, but I am sure that the testimonial benefit for her will be one of the grandest successes that our stage has ever known. Georgia Cayvan was a warm-hearted woman, and herself contributed to many calls for charity. Her life was partly wrecked by a most unfortunate mistake, for she was wrongfully made the co-respondent in a divorce proceeding that the testimony showed was absolutely without foundation, so far as she was concerned. The lesson of that terrible mistake caused a new law to be enacted in New York, making it illegal to give publicity to the names of co-respondents in such cases; and though it will have a grand effect, the charge was proved to be absolutely without foundation. The lesson of that terrible mistake caused a new law to be enacted in New York, making it illegal to give publicity to the names of co-respondents in such cases; and though it will have a grand effect, the charge was proved to be absolutely without foundation. The lesson of that terrible mistake caused a new law to be enacted in New York, making it illegal to give publicity to the names of co-respondents in such cases; and though it will have a grand effect, the charge was proved to be absolutely without foundation."

Julian Mitchell, whose ability as a master of the ballet is reflected from the stage and toes of the chorus at Weber & Fields', is interested in "The Wizard of Oz," a musical comedy which has not yet been seen in this city, but which has, according to all accounts, been successful in all parts. Statements of the large receipts of the piece that have come to Mitchell have so taken possession of his mind and memory that he can apparently think of nothing else. Mitchell, it must be understood, is a little hard of hearing.

William Collier approached them a week or two ago to make complaint of the failure of some of the chorus girls to follow instructions.

"You see, it's just this way, Mitchell," said Collier, "they spoil my scene. Now, can't you do something about it?"

Mitchell smiled. "Great," he answered. "Business still immense. Twelve thousand dollars last week."

Collier tried to convey the knowledge that he was not inquiring about "The Wizard of Oz" receipts, but failed.

A few nights afterward he again approached Mitchell with his complaint.

"Those girls will have to"—he began.

"Eleven thousand dollars last week," interrupted Mitchell, as he rushed off to superintend the lighting of the next scene.

A night or two ago Collier once more approached, the dancing master with fire in his eyes.

"Now, see here," he said, "this thing has got to be stopped. I don't propose

and his acting was always scholarly and forceful. To associate such a player with the role of a murderer in a life was something that is rarely given to even the most vivid imagination. He was of quiet demeanor and though he did suggest little oddities and queer traits, these are never thought much of in an actor.

By the kindness of Providence Johnstone has followed his victim to the grave. That he is dead is some consolation to the friends who grieved over the act of his insane mind.

The special engagement at the Grand theatre, Dec. 13, of Eugene Cowles, the eminent basso, so long with the Bostonians and more recently with the Alice Nielsen company, is attracting more than usual attention among the music lovers and general theatre-goers. Mr. Cowles is said to be doing the first work of his life. In conjunction with the prima donna, Blumiere, he will render the famous duet from Meyerbeer's opera, "Les Huguenots," in costume and with scenery and action complete. This will be one of the many gems selected for the Salt Lake City engagement. Mr. Cowles en route to California, Australia and England. He will doubtless receive a rousing welcome here by his hosts of friends and admirers.

Mr. Cowles is assisted by several prominent artists and the concert promises to be one of the artistic events of the season. All week, except for the Cowles concert Thursday night.

The usual concert by the First Regiment band will take place at the Grand tonight. The soloists are Thomas Ashworth, the popular tenor, and George E. Skelton, the well known violinist. The band will repeat several of the favorite numbers of previous

will expend \$40,000 before the curtain goes up, while Mr. Primrose will put out a mammoth mine for coal, under his own name. It is safe to say that both of these old time favorites will add dollars to the half a million each is credited with possessing right now.

The east end of the foyer of the Salt Lake theatre has been decorated with a mammoth mine for coal, under his own name. It is safe to say that both of these old time favorites will add dollars to the half a million each is credited with possessing right now.

The interest in "Mary of Magdala," in which Mrs. Blake has touched her highest point or achievement as an actress, at the Manhattan theatre, New York, increases as the play continues in spite of all the manifold and ever-changing elements in the drama that serve to distract attention in the metropolis. The Manhattan is steadily the scene of crowded audiences, and at all hours of the day there is a line at the box office, where seats are on sale a month ahead. Beyond the play, the chief dramatic topic in the city in all circles of discussion, and it promises to be the reigning sensation for the rest of the season.

Madame Amanda Swenson has received a letter from Miss Lucilla Ferrin, who is hard at work under Mrs. von Klenner in New York. Miss Ferrin expresses a great admiration for the actress, and adds that she is greatly encouraged, as a teacher, by the actress's success. She has her teacher speaks very enthusiastically of her voice and her future. The grand being the treat of her life.

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